ST. THOMAS' CHURCH,

WHITEMARSH

STORIES

OF THE

THE STAINED GLASS WINDOWS

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RECTOR

INTRODUCTION

The stained glass windows of St. Thomas' Church are one of its most attractive features. Reflecting muted colors, they provide the worshipful atmosphere that creates "the beauty of holiness" of the church's interior. They also surround the worshipper with scenes from "the old, old story" that is our heritage.

The original plan was for a series of windows, each with the same pattern, picturing Biblical events. That plan is evident in eight of the windows (Nos. 2,3,4,7,10,11,14,15). The pattern is of two main pictorial panels with quarry panels in between. Quarry panels are square sections traced with the symbol of the window's theme. The earliest window is The Good Friday Window (above the balcony, No. 8). Eight windows were installed in 1888. Five (Nos. 3,10,11,14,15) were done by The Hardman Studios, Birmingham England, and their themes are the seasons of the Church Year. Two (Nos. 5 and 13) are similar in design and represent Baptism and Teaching. The other (No. 7), although it follows the original pattern, is in a category by itself.

Symbolism as we find it in these windows was well established during the late Middle Ages and especially during the Renaissance in Europe. There was an enormous revival of interest in Christian symbolism in England during the Victorian era. Architects, artists and designers of stained glass sought out "correct" symbols for all circumstances, and there was a considerable amount of scholarly work done on the subject. Some of the symbols are identified in the descriptions of the windows.

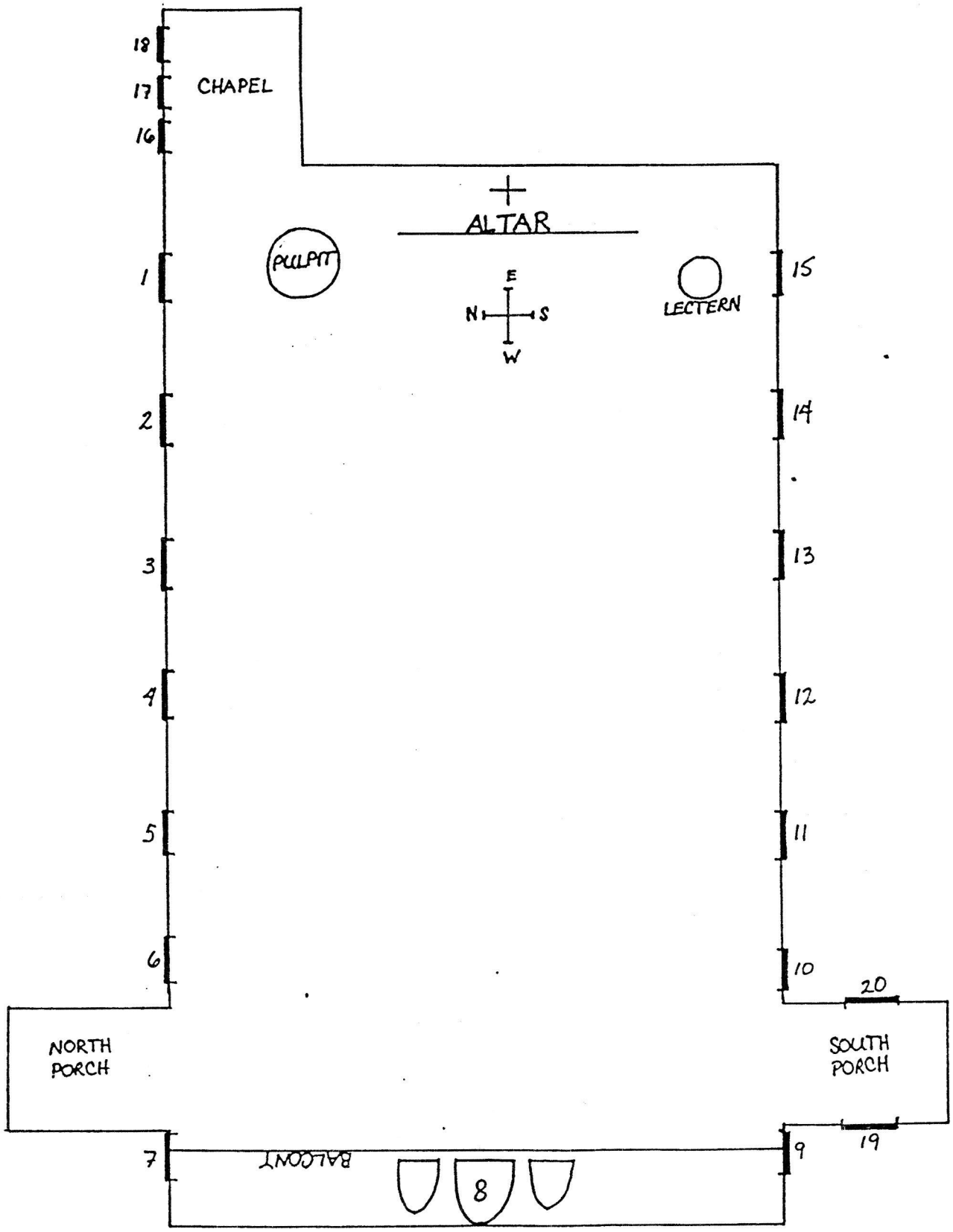
The following pages describe the windows in the order they are numbered on the diagram on page 2. Each has been given a title for our purposes, under which is the studio where it was made and year the window was installed.

The material presented here has been culled from many sources, including a booklet done in 1979. I am grateful for the labors of many who have aided in this present work, especially Mrs. H. Lester (Bea) Benner. I do, however, take responsibility for whatever errors appear in this new description of the windows of St. Thomas' Church.

The Rev. Richard T. Hawkins

March 21, 1993

LOCATING THE STAINED GLASS WINDOWS



1. St. Thomas
Willet Studios, Philadelphia
1954

This window is given by Henry and Richard McAdoo in memory of their father, Henry M.,and older brother, Henry William Nice McAdoo (see window #19, Nice). It is divided into six sections. The three small panels have written paraphrases of attributes of those who will enter the Kingdom of God (Matthew 25:31-46), and underneath are angelic figures holding symbols of these written descriptions. From the bottom to the top:

Visiting the sick, ransoming the captives
The angelic figures hold a tray of food and open shackles.

Harboring the harborless, clothing the naked
The angelic figures hold a church and clothing.

Feeding the hungry, giving drink to the thirsty
The angelic figures hold a knife cutting bread and a pitcher & cup.

The large panel at the bottom reads *Let us also go.* It refers to the time when Mary and Martha sent a message to Jesus that their brother, Lazarus, was ill (John 11). They lived in Bethany, less than 2 miles outside of Jerusalem. Jesus had been in Jerusalem where the people had tried to stone him. He had escaped across the Jordan River. Now He decided to go back to be with Lazarus. The disciples tried to keep Him from going, saying, "Rabbi, the Jews were but now seeking to stone you, and you are going there again?" Jesus would not be dissuaded, so Thomas then said "Let us also go, that we may die with Him." Jesus has started out, and He can be identified by His cruciform halo. To His right is Thomas, beckoning another disciple to follow. In the background are two enemies with a rock in their hands.

The large middle panel has the words *My Lord and my God.* After the crucifixion, the other disciples had witnessed the Resurrected Christ. Thomas had not been there, and (doubting them) said, "Unless I see the mark of the nails in His hands, and put my finger in the mark of the nails and my hand in His side, I will not believe" (John 20:24-28). The resurrected Christ again appeared to them, and said to Thomas, "Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt, but believe." The scene here is of Jesus having removed His tunic to expose the wound in His side, and

Thomas reaching out and falling to his knees for his confession of belief, "My Lord and my God." To their right is John, and Peter is to their left. This scene is replicated from the center of the rood screen.

The top large panel has the words, *Rise up and build.* The Jews had been driven into exile and Jerusalem had been utterly destroyed. They had been allowed to return from exile for almost a hundred years when reports reached Nehemiah, in 445 B.C. that Jerusalem, his ancestral home, was still without the protection of city walls. Nehemiah was the cup bearer to the Persian King. He got himself appointed as the new governor of Judea, and in an assembly of citizens challenged them to the rebuilding task. They responded with the commitment, "Let us rise up and build" (Nehemiah 2:17-18). Nehemiah, with the help of God (note the angel helping), is seen here rebuilding the walls. According to pious tradition, Thomas went to India to build the Church there after Pentecost (the square in Thomas' symbol is the symbol of him as a builder of the church).

2. Faith
Hardman Studios, Birmingham, England
1889

This window follows the original pattern. The quarry panels set the theme of the window: the oak leaf is a symbol of the strength of faith. The window is given in memory of The Rev. Charles R. Bonnell, a former Rector of St. Thomas' (1865-1868) who was remembered as a person of strong faith (see also window # 6).

The top panel is of the only New Testament story of the childhood of Jesus: the twelve year old boy, Jesus, is in the Temple sitting among the teachers, listening to them and asking them questions, thus illustrating strong faith (observe a mural on the south wall of the Sanctuary depicting this event). Shown here is the pious tradition of Jesus (with blond hair) sitting on a throne, instructing the teachers. Jesus is the central figure with a cruciform (cross shaped) halo. The hand of Jesus raised, palm outward is a symbol of the blessing of God.

Mary, Joseph and Jesus had been in Jerusalem for the Passover. Jesus had stayed behind when the group of travelers with Mary and Joseph began their journey home. When they discovered that Jesus was not with them, Mary and Joseph returned to Jerusalem. After three days they found Him there in the Temple. Here they can be seen in the background peeking in the window at the scene.

The bottom panel is of Hannah presenting her first-born son to the Lord. A barren woman of strong faith, Hannah had promised to do this if the Lord would bless her with a son. Since the son, Samuel, would remain at the Temple in the Lord's service, Hannah waited until Samuel was three years old (and weaned) before presenting him to Eli, the Priest.

Eli is seen here wearing a turban with Hebrew characters reading "Holy to the Lord" (Exodus 28:36-37). He wears the breastplate of the High Priest which was made of the best of fabrics, multicolored, and nine inches square (Exodus 28:15). It was attached by four gold rings, and it had four rows of three jewels, each jewel bearing the name of one of Israel's tribes. His hand raised, palm outward (like Jesus above) is the symbol of God's blessing.

Hannah's husband, Elkanah, is in the background with the bulls, one of which was sacrificed to the Lord in thanksgiving for the birth of Samuel (see window #19).

3. The Christmas Window
Hardman Studios, Birmingham, England
1888

This window follows the original pattern. It was given in loving memory of Christine Cadwalader (3/25/87 - 4/25/87). She had an older brother, Charles Meigs Biddle (born 6/2/85), and two years after her death another son, Alexander, was born to the family.

The quarry panels give the theme: the lily is the symbol of purity (and hence is associated with Mary, the mother of Jesus). Significantly, at the ends of the cross in the center medallion in the bottom quarry panel are red pomegranates, which are the symbol of the resurrection. This theme is poignant as the window is given in memory of a person of purity, Christine Cadwalader, who died at the age of one month. The citation reads, *Their angels do always behold the face of my Father which is in heaven.* That citation (Matt. 18:10) begins, "Take care that you do not despise one of these little ones ... "

The bottom panel is of the birth of Jesus in the stable. Although the Bible story does not speak of animals, an ox and a donkey are included in this scene. They have been added by tradition, for in Isaiah (1:3) we read: "the ox knows his owner, and the donkey his master's crib."

The upper panel is the flight into Egypt (Matt. 2:13-15). An angel of the Lord appeared to Joseph in a dream to warn him that King Herod was about to search for Jesus to destroy him. He told Joseph to take the child and His mother and flee to Egypt. The yellow roses on the path are a symbol of divine (yellow) victory (rose, from the deliverance of the redeemed in Isaiah 35:1, the King James Version) over Herod. Joseph is wearing an alb as a sign of eternal joy. In both panels Joseph carries a staff that signifies a traveler.

Notice the halo around the head of each figure in the two panels. It is like a light or radiance behind the heads of divine persons or saints. The cruciform (cross shaped) halo is used for Jesus. The halos of the saints may be plain or ornamented in any other way.

4. The Holy Communion Window
(The New Covenant)
Lavers, Barraud & Westlake, London
1900

This window follows the original pattern. It was given in memory of Christine Biddle Cadwalader (2/14/46 - 3/23/1900). She is the mother of Christine (window #3). The inscription reads *The Ransomed of the Lord shall Return*, (Isaiah 35:10 and 51:11). The full citation of this vision of a new time reads:

"The ransomed of the Lord shall return,
and come with singing to Zion;
everlasting joy shall be upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away."

The symbol in the quarry panels is of a vine. The vine was used to express the new relation between God and us through Jesus Christ ("I am the vine ..." John 15:1,5,8).

The top panel is The Last Supper. Jesus is surrounded by eight of His Disciples (John, regarded as the youngest Disciple is to the left of Jesus). In this scene Jesus wears a cope to signify dignity as He establishes the "outward and visible sign" of our new relationship (covenant) with God. That relationship is spelled out in the phrase, *In my Father's house are many mansions* (John 14:2).

The bottom panel depicts Jesus as the Good Shepherd (John 10:11). Jesus is carrying the sheep that was lost, and He is protecting them from thistles and thorns at His feet (symbols for sin and suffering). He is wearing a cope to signify dignity and carrying a shepherd's crook (ancestor of the bishop's crosier) to symbolize His mercy. The panel is titled, *The Lord is my Shepherd* (Psalm 23:1).

In both panels, Jesus has His hand raised with two forefingers extended in the manner characteristic of a blessing, a sign of God's relation to us as the ransomed of the Lord.

5. The Teaching Window
(The Way of The Cross)
James Powell & Sons, London
1888

This window was designed by Henry Holiday (1839-1927) in 1887. The small watercolor sketch design is in the Birmingham City Art Gallery. Before establishing his own glass-making firm in 1891, for 27 years Holiday was the principal designer of stained glass for the old established London firm of Powell & Sons. In 1878 Holiday received a commission from the United States, and he quickly gained a reputation here. Ten years later he visited the US and Canada and received commissions for windows such as this one. From Powell's archives we learn that the commission for the window was from Mrs. Andrew A. Blair of 1802 De Lancey Place, Philadelphia. They record the inscription, "In loving memory of Francis Biddle 31/10/55 - 17/1/87." The cost to Mrs. Blair was Holiday's charge of £55, plus Powell's charge for making the window of nearly £50, plus local installation charges.

At the start of his career, Holiday proclaimed himself a follower of the Pre-Raphaelites, but following a lengthy visit to Italy in 1867, he became much more influenced by Classical ideals.

This window is of Jesus teaching *If any man will come after me, let him deny himself and take up his cross and follow me* (Matthew 16:24). These words are held by an angel at the base. The earliest example of this angel is in the window in a church at Dunlop in Scotland, dated in 1881. The scene of Jesus teaching may be original for this window. Jesus lives out His teaching at the top. There you see angels holding up crowns as they await His death. This scene of Jesus carrying His Cross was designed originally for a window made in 1883 for St. Margaret's Church, Westminster (adjacent to the House of Parliament in London) in memory of a prominent member of Parliament who was murdered in Dublin.

6. The Christian Virtues
Lavers, Barraud & Westlake, London
1890

This window was given in memory of Ellen Drexel Fell (2/8/80 - 3/26/89). Its theme is based on I Corinthians 13:13 ("Now abideth faith, hope, and charity, these three; but the greatest of these is charity") which lists what are called "The Christian Virtues."

So it is that the top panel has angels holding a scroll reading*Charity*. The panel is titled *Blessed is he that considereth the poor and needy.* (see Jeremiah 22:16). People look on as angels give a cloak and bread to a needy child.

The scroll of the middle panel reads *Hope*. The title is *Damsel, I say to thee, arise* (Mark 5:41). The scene is of Jesus raising from the dead the twelve year old daughter of Jairus, a leader of the synagogue. Present for this miracle with Jesus (cruciform halo) in this scene are Peter (with halo to the rear), John (with a gold halo to the right of Jesus), James (who is not seen but another blue halo behind them attests to his presence) and the child's father (wearing the helmet of salvation) and mother.

The bottom panel is entitled *Faith.* The scroll reads *Be it unto me according to Thy word,* (Luke 1:38). These are the words of faith uttered by the Virgin Mary when told by the angel, Gabriel, that she would bear a son. Mary is at a prayer desk with a book(!). Typically, Mary is holding a book or is kneeling in prayer when Gabriel appears. In scenes of the Annunciation, the presence of God the Holy Ghost is usually present and is symbolized by the dove. That it is the Holy Spirit is clear as it has a halo and rays descending toward Mary.

7. Authority of Scripture
Studio Unknown
1888

This window follows the original pattern. The quarry panels in this case are three medallions of Venetian blown glass imported from England. They have been restored. The two pictorial panels are German. It was given by the Sheaff family who, according to their diaries, designed its assembly.

The bottom medallion is the winged lion, the ancient symbol of St. Mark, and it refers to his Gospel, telling of the royal dignity of Jesus, the king of kings. A lion, a royal figure, has the courage never to back down, even against insuperable odds. This is the Jesus described in Mark's Gospel. The lion symbol has its origin in Ezekiel's vision of the glory of God which included four bronze figures with wings and four faces, the second of which was a lion (Ezekiel 1:10). This symbolism is repeated in The Revelation of John (4:7).

The middle medallion is the winged eagle, the ancient symbol of St. John. It refers to the fourth Gospel because the fourth Gospel is said to look, as with the eyesight of an eagle, into the very mysteries of Heaven. To look at Jesus through the fourth Gospel is to be carried to the high reaches, soaring on eagle's wings to the very gate of Heaven itself. This symbol, too, has its origins in the vision of Ezekiel and Revelation where the fourth face is that of an eagle.

The top medallion is the Lamb of God ("Agnus Dei" in Latin) carrying the banner which is a symbol of victory. When the Lamb of God bears the banner, it is a symbol of the victory over death won by the martyrdom of Christ. Jesus is called "the Lamb of God" (John 1:29,36), reminding us of the Passover Lamb slaughtered and its blood swabbed on the door posts of the Hebrew slaves in Egypt so that the angel of death would "pass over" their homes. Thus they were saved by the blood of the lamb (Exodus 12:13).

The two pictures are copied from paintings by Albrecht Dürer. He was caught up in the convulsions of the Reformation, and attached his allegiance to the cause of Martin Luther. That cause placed the authority of the Bible above that of the Church which the Reformers felt had failed humankind. As Martin Luther put it in Table Talk, "For where God built a church, there the devil would also build a chapel."

Dürer planned the paintings as flanking wings of a triptych affirming that the unity is of God, humankind and the cosmos.

That had particular significance for the Sheaffs who gathered both Episcopalian and Lutheran relatives under their roof at the "Highlands" (A baptismal font was presented to the Church in 1843 by a relative, William Augustus Muhlenburg, who was baptized a Lutheran but became an Episcopal priest). This window was executed at the time of a bitter controversy in the Episcopal Church between those who were more Catholic minded and those more congenial to Protestantism. By declaring the primacy of Scripture, this proclaims support of the latter (see window #12). As well, John Sheaff's consuming passion had been the building of St. Thomas' Church, and that had been taken from him. Like Dürer, while his faith in God hadn't wavered, his faith in the church was severely strained.

The lower Dürer reproduction shows St. Paul with his symbol of the sword (of the Spirit). He supports a book held by another figure, St. Mark.

The upper Dürer reproduction is of St. John holding a Bible with the Apostle, St. Peter, identified by his symbol of keys ("I will give you the Keys of the Kingdom of heaven," Matthew 16:19).

8. The Good Friday Window
(The Crucifixion)
Lavers, Barraud & Westlake
1885

These three windows are a unity and may be copied from a 15th century altar triptych. This stained glass triptych was behind the altar until the chancel was remodeled in 1964. The inscription along the bottom reads, *To the glory of God and in dear memory of Henry Muhlenburg Sheaff, born August 28th 1815, died July 20th 1853.* The Sheaffs were related to the Muhlenburgs, a family prominent in the Lutheran Church (see window #7).

In these windows we especially notice the elaborate canopy over each of the main figures. That is a device borrowed from sculptors who would use a canopy to protect their carved figure. Stained glass artists borrowed the canopy idea for a different purpose: it was a way to occupy the full length of a tall, narrow window while allowing the figures to remain in proportion. The style and detail of canopies assist in dating windows.

The center window is of Jesus on the Cross, with Mary Magdalene at the foot. Her most common attribute is the alabaster box of ointment, in reference to her anointing the feet of Jesus (for she came to be regarded as the unnamed woman in Luke 7:37-38). She holds the box in her hand in this scene. The inscription on the top of the Cross is written (on the headboard, the "titulus") the Latin for *Jesus of Nazareth, King of the Jews* (John 19:19-20). Above the canopy is an angel holding a scroll that is the title for the three windows, the last words of Jesus, *It is finished* (John 19:30). The inscription on the bottom panel, on the scroll held by the angel, is *Christ have mercy.* The vine is the symbol of Jesus ("I am the vine, ye are the branches," John 15:5). The red roses signify martyrdom (red for the blood of the martyrs) and victory (rose).

The left window is of Mary, the mother of Jesus, garbed as a nun, indicating purity. The inscription in the bottom panel is *Lord have mercy.* The blue in the roses signifies the Virgin Mary when she is with Jesus.

The right window is of John, the Beloved Disciple. He is holding a book, his Gospel, from which comes the interpretation of the Crucifixion used in these windows. The inscription in the bottom panel, on the scroll held by the angel, is *Lord have mercy.*

These inscriptions, *Lord have mercy, Christ have mercy, Lord have mercy*, come from the time in the Roman Empire when Caesar would ride by and the crowds lining the street would shout, "Lord have mercy" as a shout of praise. The Greek is Kyrie Eleison which in Hebrew is rendered, "Hosanna, save now." That acclamation was first adopted by the church in the 4th century. It was the medieval church that introduced a penitential quality by adding the words, "upon us." The "Lord have mercy" is always threefold in the Liturgy, and it may be said or sung in multiples of three.

9. The Epiphany Window
(The Visit of the Wise Men)
D'Ascenzio, Philadelphia
1930's

The window was given in memory of Harry Carlton Hart and his wife Mary Crathorne Meigs. It was made in Philadelphia by an Italian artist, D'Ascenzio. He chose to follow the style of the 13th century. The wise men, in particular, are reminiscent of the Chartres Cathedral.

The background of this window has a silver toned quality in the decorative pattern between the figure medallions. This is a characteristic of 13th century stained glass, and it brings out the reds and blues of the window. Symbolism of the fulfillment of Old Testament prophecies was popular in early stained glass windows. That custom is retained here as all three scenes are a fulfillment of prophecies according to Matthew (Matthew 2:1-15). The oak leaves are the symbol of strength of faith in the face of adversity.

The lower medallion pictures the Flight into Egypt: "the angel of the Lord appeareth to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him" (Matthew 2:13). It is interesting to note that Joseph has no halo! The staff he carries refers to the legend that, when the Virgin Mary was fourteen years old, each of her suitors left his staff at the temple, hoping for a sign to indicate which of them was most favored by God. In the morning, Joseph's staff was budded into leaf, and from it came a dove that flew up to Heaven. The banner flowing around his staff is blue for the Virgin Mary.

Just above the head of Mary is a monogram made up of two Greek characters, Chi and Rho. They are the first two letters of the name of Christ in Greek. This monogram was sometimes used in catacomb inscriptions as early as the second century. It became a public symbol in 312 when used on the standard of the Emperor Constantine. Hence, the monogram implies triumph, in this case triumph over the forces of Herod.

The center medallion is of the Nativity. Mary Hart, who gave the window, wrote of this medallion:

> "I find much to like in the mother love which tried to make a manger comfortable for her baby. First the straw with its great heads of grain from which comes bread, the staff of life, representing spiritual life. Next, the border of the blanket with the white light of purity, as if emanating from the Christ Child, this surrounded by the blue of truth, which he taught.

The cruciform halo is reserved for Jesus. The two angels each hold a scroll, and together they read, *Glory to God in the highest* (Luke 2:14). Above this medallion is a star, the symbol of divine favor, with rays descending to Mary. The symbols of the four Gospel writers are in the corners.

The top medallion pictures the wise men who have come to worship the baby Jesus. There are three by tradition (although there are three gifts described, the number of wise men is not mentioned in the Bible story, Matthew 2:1-12). The kings have different faces and beards, and, even more noticeably, they bring three different looking churches to Jesus, symbolizing that the One they come to worship is the Lord of all nations. Above the wise men is a thurible with incense smoke coming from it, which is a sign of prayerful worship (the wise men "fell down and worshipped him").

At the top, the dove with a halo is the symbol of the Holy Spirit who guides all the events pictured below.

10. The Easter Window
(The Resurrected Lord)
Hardman Studios, Birmingham, England
1888

This window follows the original pattern. It was given in memory of Adam and Ann Fries. Before the inscription are the letters *DOM* standing for the Latin words "Deo Optimo Maximo" (meaning "To God, the best and the greatest"). At the end are the letters *RIP* standing for the Latin words "Requiescat in Pace" (meaning "Rest in Peace"). It has the Biblical quotation *Abide with us for it is evening and the day is far spent* (Luke 24: 29). This invitation to a stranger is given by Cleopas and another disciple as they were walking to Emmaus on the day of the Resurrection. The stranger accepted the invitation, and during the evening meal, he took the bread and blessed it and broke it. The disciples' eyes were opened and they recognized their Risen Lord.

The top panel pictures that scene of the walk to Emmaus. Jesus is depicted as a pilgrim. He has, however, the attributes of the cruciform halo and the stigmata, the wounds of the crucifixion. He wears a cope which has the symbolic meaning of dignity. The figure on the left has slung over his shoulders a wallet (the sign of a pilgrim) and a gourd to carry water (a symbol of the Resurrection, Jonah 4).

The bottom panel is a scene from earlier in the day of the Resurrection. According to the Fourth Gospel, Jesus had been laid in a tomb in a garden. Mary Magdalene was now alone at the empty tomb, and the Resurrected Lord appeared to her (with the wounds of the Crucifixion in His hands). She recognized Him. She reached out to Him as He said, "Touch me not." At the same time, his hand held out with two forefingers extended is a sign of blessing.The gold pot reminds us that the most common attribute for Mary Magdalene is a container for ointment, in reference to her anointing the feet of Jesus. The Garden has much of symbolic significance. There is the apple tree from the first garden, the Garden of Eden. The river is of the last garden, the Garden of Paradise. In the foreground are white roses for victory, while in the background are red roses for martyrdom.

The three quarry panels have oak leaves, the symbol for strength of faith, certainly an appropriate symbol to be associated with the Resurrection.

11. The Lent Window
Hardman Studios, Birmingham, England
1888

This window follows the original pattern. It was given in memory of Charles Burk who was annually elected Warden of this Church on Easter Sunday from the age of 29 until he died at the age of 82! The inscription includes the initials *DOM* and *RIP* which are described in window # 10 and the Biblical passage, *I have waited for thy salvation O Lord.* Lent is the time of waiting for Easter.

The quarry panels provide the setting of the theme. It features the thistle, a symbol of earthly sorrow and sin. This symbolism comes from the Fall of Adam: " ... cursed is the ground because of you; in toil you shall eat of it all the days of your life; thorns and thistles it shall bring forth to you ... " (Genesis 3:17-18). We live among earthly thorns and thistles, and during Lent we pray for God's grace to resist them.

In the top panel Jesus is shown at the time He is saved from The Wilderness. It is the end of His ordeal of forty days (the length of the Lenten Season) where he was tempted by the thistles and thorns of earthly sin. Having resisted the temptations, "angels came and ministered unto Him" (Matthew 4:11). Jesus is identified by the cruciform halo. The leading angel has an arm down and the hand with palm open in the symbolic gesture of benevolence, as Jesus now begins His ministry.

In the bottom panel we recall that the Hebrew people were living under Egyptian slavery, forced to make bricks without straw, awaiting God's salvation. Moses had escaped from Egypt into the wilderness and had become a shepherd for forty years (in addition to the sheep in the right foreground, there are also sheep etched into the glass in the left background). He led his flock to the backside of the wilderness where the angel of the Lord appeared to him in a flame of fire out of the midst of a bush (Exodus 3:1-10). God called to Moses out of the burning bush and told him to take off his shoes for he was standing on holy ground (his shoes are to his left). Then God told Moses that He was sending Moses back to Pharoah to tell Pharoah to "Let my people go." Like Jesus, Moses was visited by an angel in the wilderness and given a ministry. The angel with the arm downward and the palm of the hand up is a symbol of benevolence (kindness).

12. Justification by Faith
Tiffany Studios, New York
1894

This window is unlike any other in the Church. It is made of Tiffany glass. Louis Tiffany developed a special process to achieve the drapery effect seen here. It was done by forcing the glass into folds while in a molten condition. The coloring is achieved, not by treating the surface of the glass, but by adding to a molten sheet of glass other pieces of glass with the desired color. Institutional commissions were not ordinarily signed, so it is significant that in the bottom right corner we read, "copyright 1894, Tiffany Glass & Decorations Company, New York."

The angels hold scrolls on which is inscribed the rallying cry of the Reformation *Being justified by faith we have peace with God through our Lord Jesus Christ* (Romans 5:1). In the great controversy of the late 19th Century between "High Church" (Catholic) and "Low Church" (Protestant) Episcopalians, this was a clear affirmation of the latter (see window #7).

This window is given in memory of John R. Fell who died at the age of 37 and was the father of Ellen Drexel Fell (window #6).

13. The Holy Baptism Window
(Jesus Blesses The Children)
Mayer, Munich, Germany
1888

According to the Sheaff diary, this window, which is striking for the coloration of glass, was made in Munich. Mr. and Mrs. Jacob Waln Vaux, who also gave the altar and the rood screen, gave this window in memory of their son, Mr. Vaux's namesake. The theme of this window is in the inscription, *Suffer Little Children To Come Unto Me* (Luke18:16). It is especially appropriate as their son died at the age of two. A tablet in memory of the boy's father is to the left of the window.

Jesus wears a pallium (a narrow band of ornamental white wool around the shoulders and two short pendants, one hanging down the front and the other down the back) which is a symbol of authority. The standing child leaning on Jesus has a wallet slung over the shoulder indicating a pilgrim and wears a turnicle which is the symbol for having found contentment of the heart. The second child carries a purse with a star on it indicating heavenly wealth.

The angel in the top medallion has one palm up and the other down, signifying both benevolence and blessing. The lilies which dominate the margins are a symbol of purity.

14. The Advent Window
(Expectation)
Hardman Studios, Birmingham, England
1888

This window follows the original pattern. It was given in memory of Elizabeth Ingersoll Fisher (1815-1872). The letters *DOM* and *RIP* are discussed in the description of window #10.

In the quarry panels are fleur-de-lis that symbolize royalty. In addition, in the middle of each quarry panel is a significant symbol. In the lower panel the red carnation stands for pure love. The blue poppy in the middle panel stands for sleep. The red Gothic rose in the top panel stands for triumphant love.

The two picture panels tell the story of Jesus called "The Wise And Foolish Virgins" (Matthew 25: 1-13). The bottom panel is of the five foolish virgins who did not take oil for their lamps. Their lamps are overturned in the picture. They became drowsy and slept when the bridegroom was delayed. When the wedding banquet began, the door was shut and they could not get in. The red poppies on the bottom right are a symbol of sleep.

The upper panel is the scene at midnight (the change in star locations suggests the passage of time) when the bridegroom arrives to welcome the virgins to the banquet. The cruciform halo of the bridegroom signifies the interpretation in this window of the bridegroom as Christ, and the crown (hence the fleur-de-lis) signifies that it is the Ascended Christ. The rays of light coming through the open door are a part of this interpretation as the wedding banquet is here symbolized as the Heavenly Banquet. The five wise virgins were expectant, waiting for the bridegroom with their lamps full and lighted.

15. The Ascension Window
Hardman Studios, Birmingham, England
1888

This window follows the original pattern. The bottom panel shows Tobias with his parents and the angel, Raphael. Fantasy and romance set in eighth century B.C.E. Assyria, the Apocryphal book of Tobit is actually a guide as to how a Jewish community can survive in exile. The prescription includes acts of charity, faith in God and marriages only within the community. God sends the angel Raphael to help two Jews with serious problems: Tobit has been blinded after piously burying his fellow Jews who had been executed by the Assyrians, and Tobit's kinswoman, Sarah, is besieged by the demon Asmodeus who kills in succession her seven bridegrooms before the marriages can be consummated. These two problems are ended by magical means when Raphael guides Tobit's son, Tobias, on his journey to retrieve the family fortune.

This stained glass interpretation, like the sculpture by the Italian, Giovanni Baratta (1670-1747), shows Tobias as a young boy, not the man who in a few days will outwit the demon, Asmodeus, and marry Sarah. And, like the sculpture, the angel Raphael is shown with angelic wings, although in the story he is disguised as a relative. Raphael is the chief of all our guardian angels. He traditionally is shown with his hair bound in a turban, the dress of a traveler. Tobias, accompanied by his pet dog, carries the pilgrim's staff and a bag (Tobit 8:2) with the magic fish whose organs he will use to restore his father's sight and to rescue Sarah.

Seeing them off on their journey are the mother and father of Tobias. The mother has a halo and is in a nun's habit as a sign of purity (see window #8). The father has no halo (see window #9 where Joseph has no halo).

The palm is a symbol of victory, and the palm cross reminds us that this, like the Ascension, is a story of victory over the power of evil. The grape vine ("I am the vine, ye are the branches," John 15:5) is used to express the relationship between God and His people.

The quarry panels have tracings of acorns and oak leaves which are a symbol of the strength of faith. The rose is a sign of victory.

The top panel is from The Revelation of St. John the Divine which was written during the persecution of Christians under the Roman emperor, Domitian (c. 95 A.D.). They refused to participate in the state cult of worshipping the emperors as gods and of Roma (the personification of Rome) as a goddess. The purpose of the cult was to inculcate political loyalty, and so the Christians who refused were considered enemies of the state. Revelation was written in adversity, at the expectation that the persecution was to be intensified. In attempting to make martyrdom with its eternal reward more attractive, the author writes a triumphant description of the heavenly Jerusalem (Rev. 21-22).

The stained glass scene is when "I John saw these things and heard them. And ... I fell down to worship before the feet of the angel which shewed me these things" (Rev. 22:8). The nimbus indicates that the author is a saint, and the color red is for the blood of the martyrs. The pilgrim's staff and scallop shell on the hat on the ground symbolize a pilgrimage to the heavenly Jerusalem. Note too the brown travel bag on the ground.

The angel "shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb." This is the main figure in the panel, and it is the reason this passage is associated with the Ascension. The yellow alb indicates divinity and eternal joy. Note the wounds in the hands and feet. "In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits" (Rev. 22:1-2). Surrounding the main figure are twelve angels for the twelve tribes of the children of Israel (21:12).

Tobit (12:20) and St. John (Rev. 1:11) were both instructed to write in a book what they saw happening. The donor of the window, The Rev. Harry Ingersoll Meigs, the Rector who finished building the present church, gave this window in memory of his parents. After he retired, due to ill health, Meigs worked on a book to be called "Emmaus" that he had been writing for 45 years. The incomplete manuscript was destroyed at his death as specified in his will.

16,17,18 Chapel Windows
Willet Studios, Philadelphia
1964

The three windows in the Chapel are executed in a different technique. After World War II many studios began to execute faceted windows such as these. Brilliantly colored glass an inch thick is chipped and faceted as ancient civilizations did with flint (conchoidal) to make cutting tools. In 1964, The Willet Studio provided descriptive information on these windows. They are titled by the Studio as Praise, Love and Faith, representing also the Old Testament, the New Testament, and our only window on Church History.

16 PRAISE (The Old Testament): David, the Shepherd King, looks heavenward as he plays his harp to praise God. There is the suggestion of a halo and a gold crown over his head. There is a lamb at his feet. The small angel blowing the trumpet at the top provides divine inspiration.

17 LOVE (The New Testament): Jesus is shown with the cruciform halo as He performs His first miracle at the Wedding Feast in Cana of Galilee (John 2:1-11). Saying, "Fill the jars with water," He stands with arm upraised as the small servant fills the jars. In the background are the bride and groom and behind Him is His mother, Mary. The wedding symbol at the top is composed of two lamps with flames entwined under a cross.

18 FAITH (Church History): St. Hubert, who lived in the 8th Century, is the patron saint of hunters. According to legend, while hunting in the forest of the Ardennes on Good Friday, Hubert saw a stag with the sign of the Cross between his antlers. He heard a voice saying, "Turn to the Lord or thou wilt fall into the abyss of Hell." Since early days, Christians have hesitated to depict God, but the presence of the Almighty was frequently indicated by a hand with a halo, often issuing from a cloud (that hid God from Moses, Exodus 33:9,20). Notice the rays coming from the hand of God to rest on the head of Hubert. Hubert renounced his military career and his inheritance to become a hermit in that forest for ten years. When the local bishop was martyred, Hubert was made his successor. His halo signifies sainthood as he illustrates faith in God.

19,20 Youth
1888

These windows in the south porch are a pair. The figures are of two young people, one from the Old Testament and one from the New. The design and the symbolism are similar.

19 West Window: This window has a scroll with the name of Samuel, a young man from the Old Testament (see window #2). He is wearing a girdle as a symbol of his priesthood (I Sam 2:18,35), and he is carrying the lamp of God (signifying the presence of the spirit of God - I Sam. 3:3,19). In the background, above his head, are three lilies, the symbol of purity, colored red which signifies love. The inscription is from The Sermon On The Mount: "Blessed are the pure in heart, for they shall see God." It is an apt quotation for the young man, Samuel, and undoubtedly for 14 year old Leonard Whitcomb Nice to whom this window is dedicated.

20 East Window: This window has a scroll with the name of Timothy. Timothy was a follower of St. Paul who was given the responsibility for the church at Ephesus while he was still young. Paul wrote to him, "Let no one despise your youth" (I Tim. 4:12). Two books of the New Testament are called The First and Second letters of Paul to Timothy. Hence, the figure is reading a book. The three red lilies, representing loving purity, found in the West Window are repeated here. The inscription is Jesus' words, "Suffer little children to come unto me," leading us to suppose that Paul and Pauline Armstrong (to whom the window is dedicated) were brother and sister who died as children.